



PRESENTS

**ANOTHER SIDE OF MOE**

STELLAR SERIES  
1988-89

**Sunday, April 16th, 1989**

MacMillan Theatre  
Toronto

Tonight's concert is being recorded by CBC Radio Music  
for broadcast at a later date on "Two New Hours"  
In Toronto, 94.1 on the FM dial

# JOHN WEINZWEIG

## DIVERTIMENTO NO. 1 FOR FLUTE

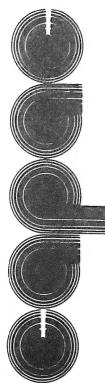
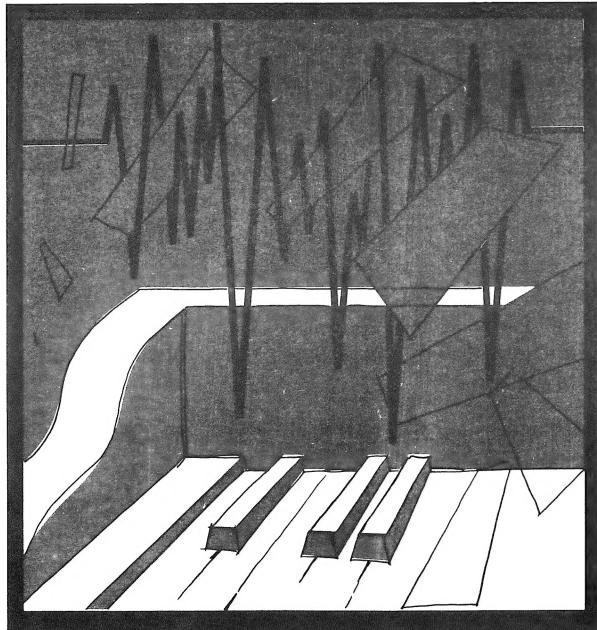
Silver Medal Winner — 1948 Olympics

## DIVERTIMENTO NO. 2 FOR OBOE

Available With Piano Or String  
Orchestra Accompaniment From:



Boosey & Hawkes (Canada) Ltd.  
279 Yorkland Boulevard,  
Willowdale, Ontario. M2J 1S7  
Tel.: (416) 491-1900



CAPAC COMPOSITION AWARDS  
TOTAL VALUE \$12,000  
DEADLINE: SEPTEMBER 30

ADDITIONAL INFORMATION:

CAPAC AT 1240 BAY STREET, TORONTO, ONTARIO, M5R 2C2 (416) 924-4427  
1245 WEST, SHERBROOKE STREET, SUITE 1470, MONTREAL, QUEBEC, H3G 1G2 (514) 288-4755  
1155 ROBSON STREET, SUITE 703, VANCOUVER, B.C., V6E 1B9 (604) 689-8871



Alex Pauk  
Music Director and Conductor

## ANOTHER SIDE OF MOE

Sunday, April 16th, 1989  
MacMillan Theatre

### PROGRAMME

Short Ride in a Fast Machine  
(Great Woods Fanfare) John Adams

Enfant de la Terre et du Ciel étoilé\*  
Child of the Earth and of the Starry Sky  
(Portrait of a Musician) Denis Gougeon

*A World Premiere*

Divertimento No. 6  
for Alto Saxophone and String Orchestra John Weinzweig  
Moe Koffman - Alto Saxophone  
*Laser display designed by Kevin McCarthy of Laserlite*

### - INTERMISSION -

Tabuh - Tabuhan Colin McPhee

*\*Commissioned by the esprit orchestra through a grant from the Canada Council*

*The esprit orchestra* gratefully acknowledges the generous support of the following:

The Canada Council

Province of Ontario through the Ontario Arts Council

Government of Ontario, Ministry of Citizenship and Culture

Metro Toronto Cultural Affairs Division

Toronto Arts Council

Laidlaw Foundation - M.M. Webb Foundation

McLean Foundation - Charles H. Ivey Foundation

Composers, Authors and Publishers Association of Canada (CAPAC)

Suncor Inc - RAX Restaurants - Boulevard Communications

The 1988/89 season sponsor for the principal Clarinet Chair is Buffet-Crampon

## PROGRAMME NOTES

### SHORT RIDE IN A FAST MACHINE

John Adams

*Short Ride in a Fast Machine* is a joyful, exuberant piece, brilliantly scored for a large orchestra including two synthesizers. Commissioned for the opening concert of the Great Woods Festival in Mansfield, Massachussets, it was first played on that occasion, June 13, 1986, by the Pittsburgh Symphony under Michael Tilson Thomas. The steady marking of a beat is typical in Adams' music.

*Short Ride* begins with a marking of quarters (woodblock, soon to be joined by four trumpets) and eighths (clarinets and synthesizers), but the woodblock is *fortissimo* and the other instruments play *forte*. Adams describes the woodblock's persistence as "almost sadistic", and thinks of the rest of the orchestra as running the gauntlet through the rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sportscar, and then you wish you hadn't?". It is, in any event, wonderful opening music for a new American outdoor festival.

John Adams  
(b.1947, Worcester, MA)

John Adams has emerged as a major force in the American stream of minimalistic music. His compositions, however, go beyond minimalism by blending romanticism with musical techniques other than those associated with new music.

After studies at Harvard, Adams joined the faculty of the San Francisco Conservatory. Subsequently, he was appointed Composer in Residence with the San Francisco Symphony and in this capacity had the opportunity to help determine the orchestra's programming policy in regard to new music. He was also able to have his new works well-performed and recorded.

In his first West Coast years, he was involved with electronic music; when he returned to writing instrumental music, he brought, as one observer noted, "an electronic ear" to the task.

Adams is perhaps best known for his opera "Nixon in China", which was premiered in Houston during 1987.

\* \* \*

### ENFANT DE LA TERRE

### ET DU CIEL ÉTOILÉ

Denis Gougeon - Composer's note:

"To communicate with the listener, share emotions, evoke imaginary worlds - these are the fundamental preoccupations of my life as a composer which the research of appropriate form crystallizes. The succession and organization of events, the "microcosmic bubbles" and the various levels of intensity, give birth to a continuous form as though a painter was painting on a moving canvass; this music can be seen as a small window on the world.

"This work is dedicated to Alex

Pauk, ardent defender and promoter of new music, without whom the piece would never have come into existence."

### Denis Gougeon

A busy composer, Denis Gougeon has received many commissions from performing ensembles: Vancouver New Music Society; Répercussion; Magnetic Band; Marie-Danielle Parent and the Metropolitan Orchestra; SMCQ; Radio Canada; les Rencontres Musicales de Sorèze (France); Canadian Chamber Players, etc...

His opera "An Expensive Embarrassment" after "The Marriage Proposal" by Chekov, will be presented by the Canadian Opera Company in Toronto on May 16, 17 and 18. Gougeon's works are performed throughout Canada, the United States and Europe. On its 1988 European tour, the SMCQ played his work "Heureux, qui comme..." in six cities in France, Germany, Belgium and Holland.

In January of 1988, he was named composer-in-residence with the Montreal Symphony Orchestra.

Denis Gougeon has been a member of the group Les Événements du Neuf, since 1982.

\* \* \*

### DIVERTIMENTO NO. 6 (1972)

John Weinzweig - Composer's note:

"When I was commissioned to write a work for saxophone for the Third World Saxophone Congress in Toronto in 1972, I needed no

introduction to that versatile instrument - I had studied the tenor saxophone briefly in my teens, my brother was a professional saxophone player, and I had written a solo part for him in my "Wine of Peace". Shortly after my commitment, the first idea that came to me was the saxophone bursting forth at a breakneck pace in a high pitch of rhythmic energy. Its three parts would return to close the work. Then I planned a number of varied events in between that would feature four saxophone cadenzas followed by a fifth cadenza by the string orchestra.

"The most difficult consideration was the role of the string orchestra. I determined that their relationship to the soloist was to be one of interplay - a dialogue, not similar thematic matter, but on contrasting and even opposing differences that would heighten the energy level. Consequently, some parts are conducted, other actions are generated by the conductor's cue. Even the saxophone performs a signal figure at the close of its cadenzas to terminate the orchestra. During the course of 15 events within an extended continuous movement, the saxophone employs a wide range of jazz inflections and timbric colours.

"Although the work has been performed by saxophonists of virtuoso calibre, this is the first interpretation by a jazz performer."

### John Weinzweig

John Weinzweig's position as a senior composer in Canada owes as much to determination and

endurance as to the artistic range of his musical output: radio and film scores, concertos, chamber music, choral and vocal works. He travelled the long road of composer when music making in Canada was considered a European art and public response to his music was a mix of curiosity and tolerance, especially if the piece did not exceed the five minute duration. To create a better climate for the Canadian Composer, Weinzweig shared his creative life and his teaching, to engage in music activism. The Canadian Music Council, the Canada Council, Canadian League of Composers, the Canadian Music Centre - these were to become indispensable supports for composition as a profession in Canada. During the past few months, his "Tremologue for Viola" and his set of "20 Piano Pieces" received premieres. A collection of essays, "Sounds and Reflections", will be published this year. As well, a documentary film on his creative life will be released in the fall by Rhombus Media.

\* \* \*

## TABUH-TABUHAN

Colin McPhee - Composer's notes:

"*Tabuh-Tabuhan* was composed in Mexico in 1936, and performed before the ink was barely dry by Carlos Chavez and the National Orchestra of Mexico City. It was written after I had already spent four years in Bali engaged in musical research, and it is largely inspired, especially in its orchestration, by the various methods I had learned of Balinese gamelan technique. The

title of the work derives from the Balinese word "tabuh", originally meaning the mallet used for striking a percussion instrument, but extended to mean strike, or beat - the drum, a gong, xylophone, or metallophone. *Tabuh-Tabuhan* is thus a Balinese collective noun, meaning different drum rhythms, metric forms, gong punctuations, gamelans, and music essentially percussive. In a subtitle I call the work "*Toccata for Orchestra and Two Pianos*".

"Although *Tabuh-Tabuhan* makes much use of Balinese musical material, I consider it a purely personal work in which Balinese and composed motifs, melodies and rhythms have been fused to make a symphonic work. Balinese music never rises to an emotional climax, but at the same time has a terrific rhythmic drive and symphonic surge, and this partly influenced me in planning the form of the work. Many of the syncopated rhythms of Balinese music have a close affinity with those of Latin-American popular music and American jazz - a history in itself - and these have formed the basic impulse of the work from start to finish.

"To transfer the intricate charm-like polyphonic figuration of the gamelan keyed instruments and gong-chimes, I have used a "nuclear-gamelan" composed of two pianos, celeste, xylophone, marimba and glockenspiel. These form the hard core of the orchestra. the various sounds produced by hand-beaten drums are produced by pizzicati cellos and basses, low harp and staccato piano tones. I have

included two Balinese gongs of special pitch, and Balinese cymbals, to which are added gong tones further reproduced by pianos, horns, etc. Around these more exotic resonances, a more or less normal orchestra amplifies and extends the different timbres to their maximum resonance. For the rest, the percussion element is simple, including only large cymbal, triangle sandpaper and bass drum.

"In form, *Tabuh-Tabuhan* is more or less that of classical symphony - there being three movements, OSTINATO, NOCTURNE, AND FINALE. There is no place here to point out all the purely Balinese motifs. The flute melody in NOCTURNE is an entirely Balinese flute melody, taken down as played. The syncopated finale is based on the gay music of a xylophone orchestra which accompanies a popular street dance. This is heard in its most authentic form at the beginning of the work and given a grand treatment at the end."

#### Colin McPhee

(b.1901, Montreal, Quebec)

Colin McPhee was a native of Montreal, Canada, but he moved to the United States in 1926. Following initial musical studies in his home city, McPhee went to the Peabody Conservatory in Baltimore, where he was graduated in 1921. Further studies, chiefly in piano and advanced composition, were subsequently carried on in Toronto and Paris, and in 1926, McPhee settled in New York, achieving the first fruits of creative success with a "Concerto for Piano and Wind

Octet", a "Sea Chantey Suite" for male chorus, two pianos and drums, and some experimental film music. In 1936 he heard recordings of some of the then virtually unknown music of the virtuoso percussion orchestras of Java and Bali. He was so fascinated with the subtle interplay of rhythm and sonorities to be heard from these ensembles of gongs, gong-chimes, metallophones, drums and cymbals, that he determined to explore this treasure-trove of music for himself. What began as a preliminary exploration trip ended with the building of a house on the beautiful island of Bali, and a stay which lasted until war threatened in 1939. After his permanent return to America, McPhee continued his creative work, as well as lecturing and writing - much of it under fellowships from the Guggenheim and Bollingen foundations. He also fulfilled composition commissions from the Koussevitzky Music Foundation in the Library of Congress, and from the Louisville Orchestra.

\* \* \*

#### TONIGHT'S GUEST ARTIST

Moe Koffman

Born in Toronto, Moe Koffman was a teenage saxophone prodigy who later went off to the United States to work in big bands led by the likes of Jimmy Dorsey and Charlie Barnet. He studied flute in New York City, and when he returned to Canada in the mid-fifties, quickly gained a reputation as a peerless studio musician who could play anything. Then in 1958 he wrote and recorded a simple riff which

became a world-wide best seller - "Swinging Shepherd Blues". Koffman was one of the first to experiment with electric woodwinds and to play two saxes at once, playing a type of R&B-influenced jazz-rock. He has been a featured soloist with the Toronto Symphony Orchestra, and with the Benny Goodman, Quincy Jones and Woody Herman bands at the Canadian National Exhibition. His most recent releases, "One Moe Time", and "Moe Mentum", are two long-awaited straight-ahead-jazz albums, the first purely-jazz albums to be recorded in over a decade. On record, or in person, Koffman, surrounded by his quintet, always turns out his version of gutsy, fluid jazz that is both satisfying and inimitable.

\* \* \*

#### ALEX PAUK - Conductor

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to his native Toronto in 1979 to concentrate on composing concert and film music. Since founding *the esprit orchestra* in 1983, he has maintained a continuous creative output including orchestral works ("Mirage", and "Echo Spirit Isle"), chamber works ("Water from the Moon", and "The Seventh Aura" for electric strings) and a radiophonic montage ("Nomad"). Recently, Mr Pauk had a major new piece, "Cosmos", premiered by the Orchestre Symphonique de Quebec.

#### THE ESPRIT ORCHESTRA

##### Board of Directors

Ellen Pennie, President  
Paul de Hueck, Vice-President  
Dennis Moir, Treasurer  
Constance Olsheski, Secretary  
Christina Becker  
Arthur Gelber  
Alexina Louie  
Robert Lundvall  
John C Pennie  
Charlene Rausch  
Robin Roger  
Penny Shore  
Barbara Chilcott Somers, Past President

\* \* \*

#### THE ESPRIT ORCHESTRA

April 16, 1989  
Alex Pauk, Music Director  
and Conductor

##### Flute:

Douglas Stewart  
Christine Little

##### Piccolo:

Emily Rizner  
Maria Pelletier

##### Oboe:

Lesley Young  
Terry Hart

##### English Horn:

Clare Scholtz

##### Clarinet:

Gwilym Williams  
Richard Thomson  
Greg James

##### Bassoon:

Jerry Robinson  
Bill Cannaway  
Elizabeth Brickenden

##### Contrabassoon:

Stephen Mosher

**French Horn:**

Robert McCosh  
Jennifer Wilson  
Gary Pattison  
Guy Edrington

**Trumpet:**

Robert Grim  
James Spragg  
Raymond Tizzard  
Robert Sutherland

**Trombone:**

Robert Ferguson  
David Archer  
Herb Poole

**Tuba:**

Scott Irvine

**Percussion:**

Russell Hartenberger  
Michael Cote  
Robin Engelman  
Blair MacKay  
Bob Becker  
Beverley Johnston

**Piano:**

Albert Krywolt  
Mark Morash

**Celeste:**

George Brough

**Harp:**

Sarah Davidson

**Violin I:**

Fujiko Imajishi, Concert Mistress  
Carol Fujino  
Dominique Laplante  
Deborah Kirshner  
Anne Armstrong  
Jayne Maddison

**Violin II:**

Diane Tait  
Ron Mah  
Paul Zevenhuizen  
Yakov Lerner  
Fiona Carnie  
Janie Kim

**Viola:**

Douglas Perry  
Valerie Kuinka  
Sylvia Lange  
Beverley Spotton

**Cello:**

Paul Widner  
Heather Hay  
Janet Kuschak  
Elaine Thompson

**Bass:**

Roberto Occhipinti  
Robert Speer  
Paul Langley

\* \* \*

**THE ESPRIT ORCHESTRA** extends special thanks to the following volunteers:

Joyce Lamberg  
Veronica Krausas  
Jeff Ryan  
William Hodge  
Robert Wylie  
Leslie Hall  
Anne Roe  
Murray Skuce  
Karen Louie  
David Novak  
Janet Elnaghi  
Henry Becker  
Saira Stewart  
Mickey Fraterman  
Anita Provaznik  
John Burke  
Molly Tharyan  
Gordon Way  
Martha Warnes  
Graham Sanders-Pennie  
Patricia Bustine  
Mendon Dwarka

\* \* \*

**FRIENDS OF  
THE ESPRIT ORCHESTRA**

**Member of Inner Circle:**

Barbara Chilcott Somers  
Hume Publishing Company  
Canadian Fastfoods Inc  
National Ballet  
Laserlite  
Anonymous

**Patron:**

Paul de Hueck  
Gerald Robinson  
Ellard Wilson Engineering Limited  
Shoppers Drug Mart

**Donor:**

Global Communications Limited  
Harlequin Enterprises Ltd  
Hawker Siddley Canada Inc  
R Murray Schafer  
Sai Woo Restaurant  
Toronto Dominion Bank  
Charlene Rausch

**Contributor:**

Christina Becker  
Mr & Mrs Max Clarkson  
Austin Clarkson  
Carroll Clarkson  
Murray E Davis  
Anne & Leonard Delicaet  
John Fraser  
Harvey Gellman  
William Hodge  
Thomas Jamieson  
Moira Johnson  
Scott Irvine & Beverly Johnston  
Christine Lee  
McDonnell Haynes Limited  
Raymond Luedeke  
Jean Lyons  
Ronald J C McQueen  
Peter F Oliphant  
Jenny Pauk  
J C and Ellen Pennie  
Carol & Morton Rapp Foundation  
John Rea

Trade Electric Supply  
Alexina Louie  
Joanne Pooley  
Joyce Kaplan  
Dr Lawrence Klotz  
John Hill  
Carol Dilworth  
Hildegard Schmidt-Malo

**Friend:**

Fernando Baldassini  
John C Bird  
Paul O Brown  
Camilla Cain  
Norman Campbell  
Joan Chalmers  
Arthur Clarkson  
Gevalia Coffee  
The Cookbook Store  
Duncan & Mary Anne  
DeKergommeaux  
Ramsay Derry  
David Dunbar  
Margaret Van Eerdewijk  
Margaret Emmerson  
Janet Enright  
Edward Epstein  
Eric Exton  
Eric Fraterman  
Harry Freedman  
George Gardiner  
Arthur Gelber  
John D Iacono  
Kassner Guitar Academy  
J H Kennedy  
William Kilbourn  
Robert Klotz  
Mr & Mrs Martin Lager  
Gerald LeJan  
Karen Louie  
Mr & Mrs John A MacDonald  
Robert MacMillan  
Paul Maly  
Robert McCosh  
Neill Neill  
David Novak  
David Partridge

Philkraft International Ltd  
Juri Pill  
Dale Robertson  
David Robertson  
Tony Robinow  
Mr & Mrs Gregor Robinson  
Robert Russell  
Bernie Schroeder  
Hutchison Shandro  
David Silcox  
Amrik Singh  
Adele Wiseman Stone  
Barbara J Thompson  
George Ullman  
Mary Margaret Webb

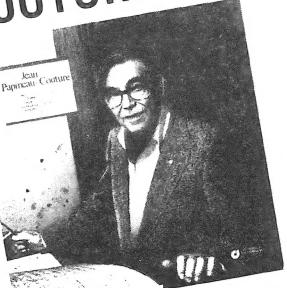
Daniel Weinzweig  
K Welly  
Brian Wilks  
Marianna Wright  
Victor Young  
Istvan Anhalt  
Debra McDaniel  
Ernest Cholakis  
Ian Begg  
Peter Cillis  
Thomas Lewis  
Peg Markle  
Iman Mohamed  
Glenn Ryley  
\* \* \*

**C** Canada's "Living Music" Label

**NEW RELEASE!**

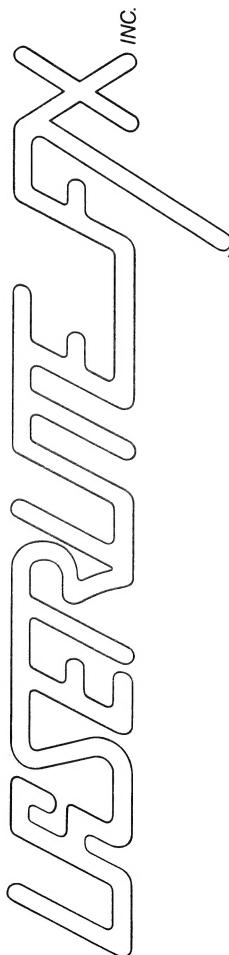
# **CENTREDISCS**

## **JEAN PAPINEAU-COUTURE**



Available at  
classical record  
stores through-  
out Canada or  
order directly  
from Canadian  
Music Centre  
Distribution  
Service, 20 St.  
Joseph Street,  
Toronto, Ontario,  
Canada, M4Y 1J9.  
(416) 961-6601.  
Visa phone orders  
accepted.  
Please write for a  
free distribution  
catalogue featur-  
ing over 100 Cana-  
dian composer  
recordings.

The music of Quebec composer Jean Papineau-Couture: *Idée* with Louis-Philippe Pelletier (piano), *Slano* fea-  
turing Accordes (string trio), *Départ*  
and *Verségières* with Robert Aitken  
(flute), *Dialogues with Denise*  
Lupien (violin) and Louis-Philippe  
Pelletier (piano).  
CMC 3088 (digital LP or  
cassette).





**FAST FOOD WITH STYLE.**

**Canadian Fastfoods Inc - (416) 360-5436**

*Has been pleased to sponsor this  
presentation by the esprit orchestra*

America's favourite fast food restaurant is now coming to Canada. Soup, salad and sandwiches all at the drive-thru, too! Career opportunities now available in Etobicoke, Brampton, Mississauga, Oakridges and Brantford.



**THE INSURANCE COMPANY WITH VISION**